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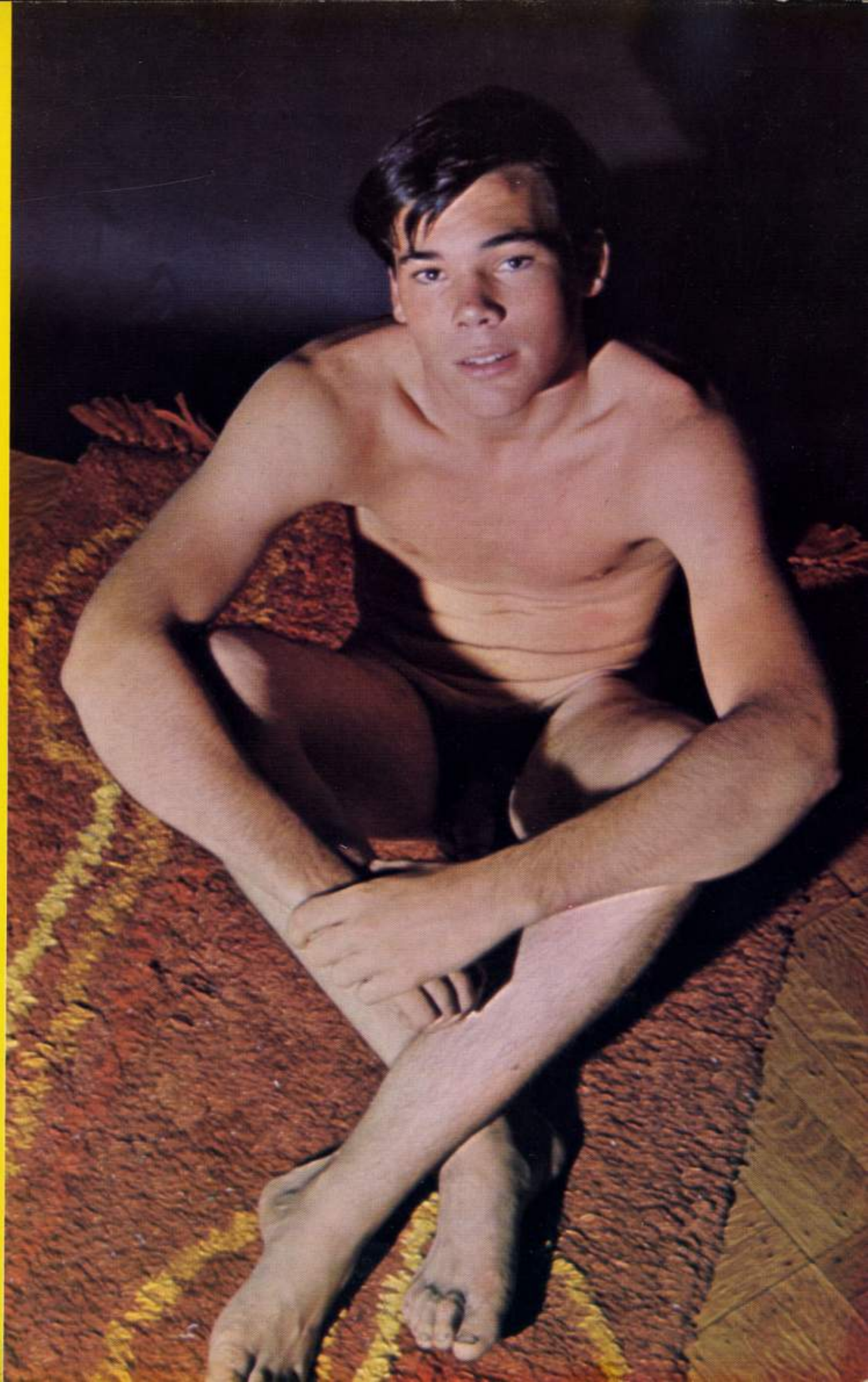

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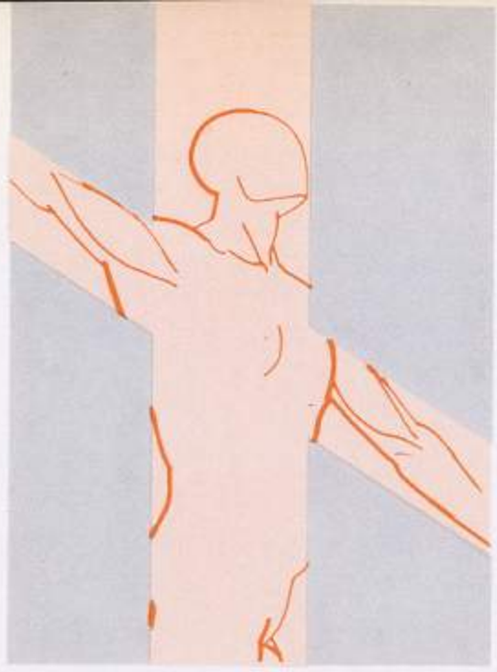

GALERIE 1

the male figure -

as interpreted in photo and drawing

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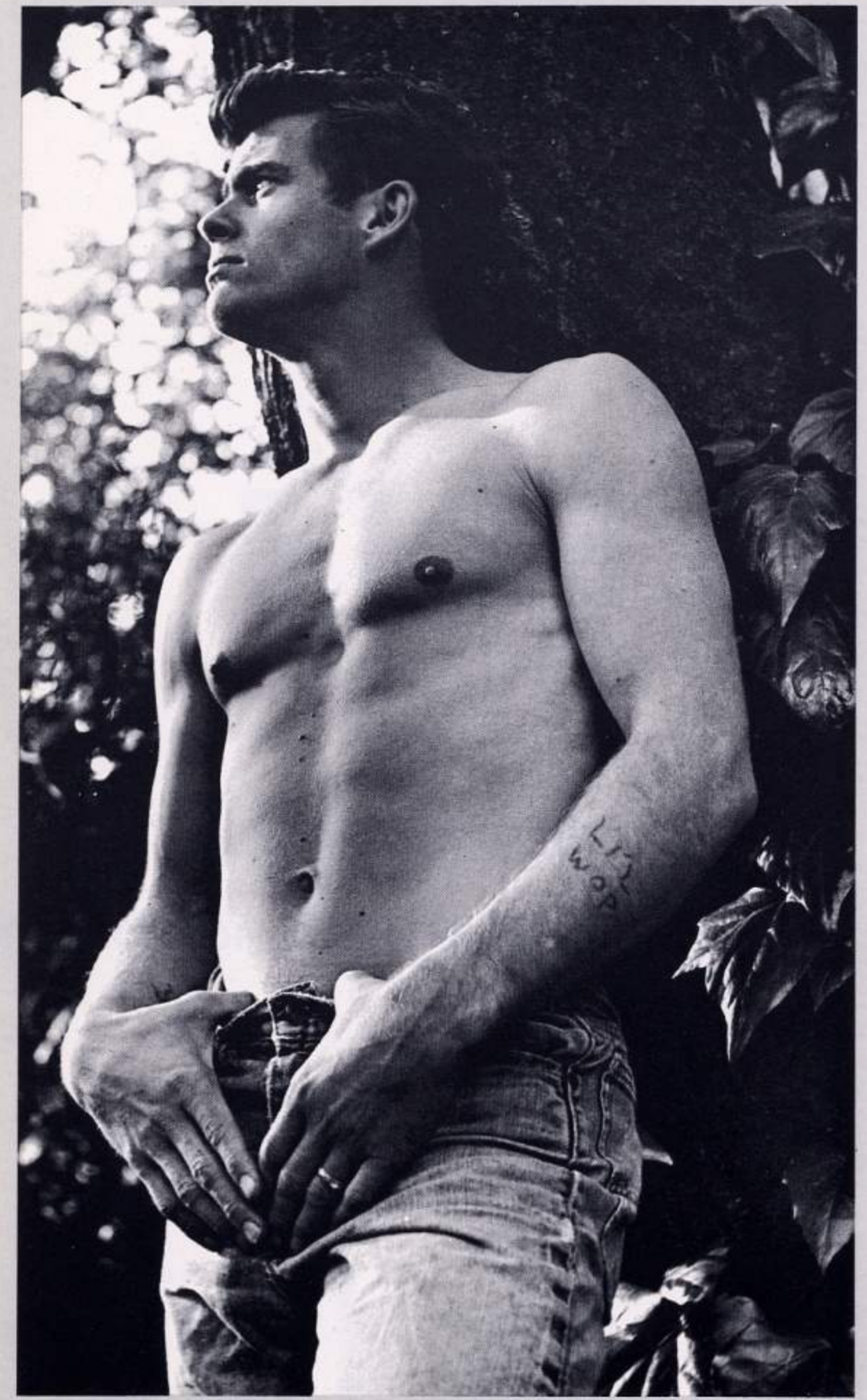

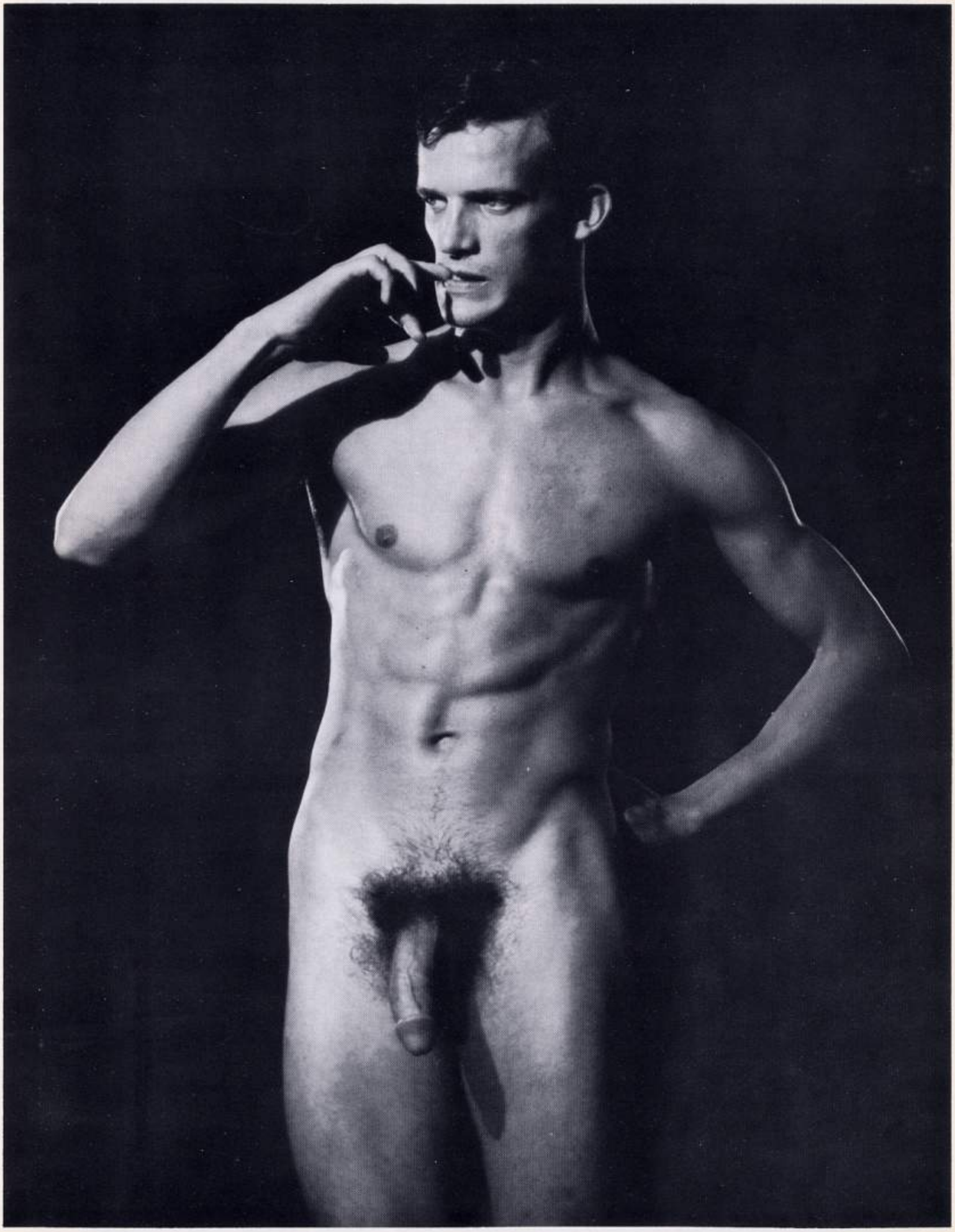

The Nude in Photograph

If one were to study all the things we know, he would find there is nothing more beautiful, more intricate, more exciting, or more mysterious than the human body. The nude as an art form has been with us since the beginning of recorded history; and no doubt will stay with us into eternity.

During the Golden Age of Greece and Rome, the great sculptors glorified the male body in bronze and marble. Great painters, such as Michaelangelo, captured the male nude to perfection with their paints.

With the discovery of photography, a new form of art was born. For the first time, man was able to make an exact copy of life. Before this, the artist had to rely on his imagination and talent. He did not have to duplicate what was there. He could change the background, improve upon facial or body imperfections, or alter whatever he wished.

But with the invention of the camera, all this changed. The artist suddenly had realism. What was there in real life stayed there when the photograph was developed. There was much more pre-planning to do. The artist had to select his models carefully. If the model did not have well-developed muscles, the camera artist could not add them. There was the background to consider, the props, the lighting, and posing. The camera artist was still creating art, but in a different way. Almost all of it had to be done before the start of the picture-taking.

Today, we are seeing the acceptance of photography as one of the finer arts, with the hanging of photographs in countless museums and art galleries throughout the world. It has been an up-hill battle, but it has proved there is more to photography than just the mechanics. Feeling, sensitivity, creativity are needed to produce a truly capable artist-photographer.

There is something satisfying in taking a good photograph of a nude figure, not only because good nude photographs are so hard to come by, but because it makes you feel as if you have done so much with so little. It is like an entertainer, who is so talented he can perform on a bare stage without props, orchestra, and chorus.

Beauty is everywhere around us. As long as there are lovers of beauty, there will be reproductions of the nude figure, whether it be in stone, in paint, or on film. ■■■

The human form has been the favorite subject of artists and art lovers since the dawn of history. No other subject can provide such a technical challenge nor evoke so full a range of feeling and meaning when viewed by the art lover. Unfortunately, photographic documentation of the human figure is not balanced. A wealth of material featuring the female figure is available from countless sources, but the male figure is unjustly neglected and avoided.

To help fill this gap, we offer this portfolio featuring the male figure together with pertinent commentary. The photography has been selected to realistically reflect life – the beautiful has not been overused and the ordinary has not been avoided. Furthermore, we cannot subscribe to the monstrous notion that the nude figure, whether male or female, is an object of shame or revulsion and must be kept covered at all costs to artistic sensibilities. Therefore, no attempt has been made to artificially 'cover' any of the photographs in this portfolio.

It is our conviction that the body of man is clean and wholesome and should be viewed with esteem and serenity when seen in its totality. Obscenity is very much a figment of the imagination and exists only in the eyes of the beholder. Man's body – in all its infinite variations – was created in God's image, and He created all things good. To think otherwise is to credit God with a 'dirty' mind.

If you enjoy this portfolio, tell your friends about it. If you are not able to obtain Galerie at your local newstand, write to us and we will notify you when new issues are published. Copies can be purchased direct from us.

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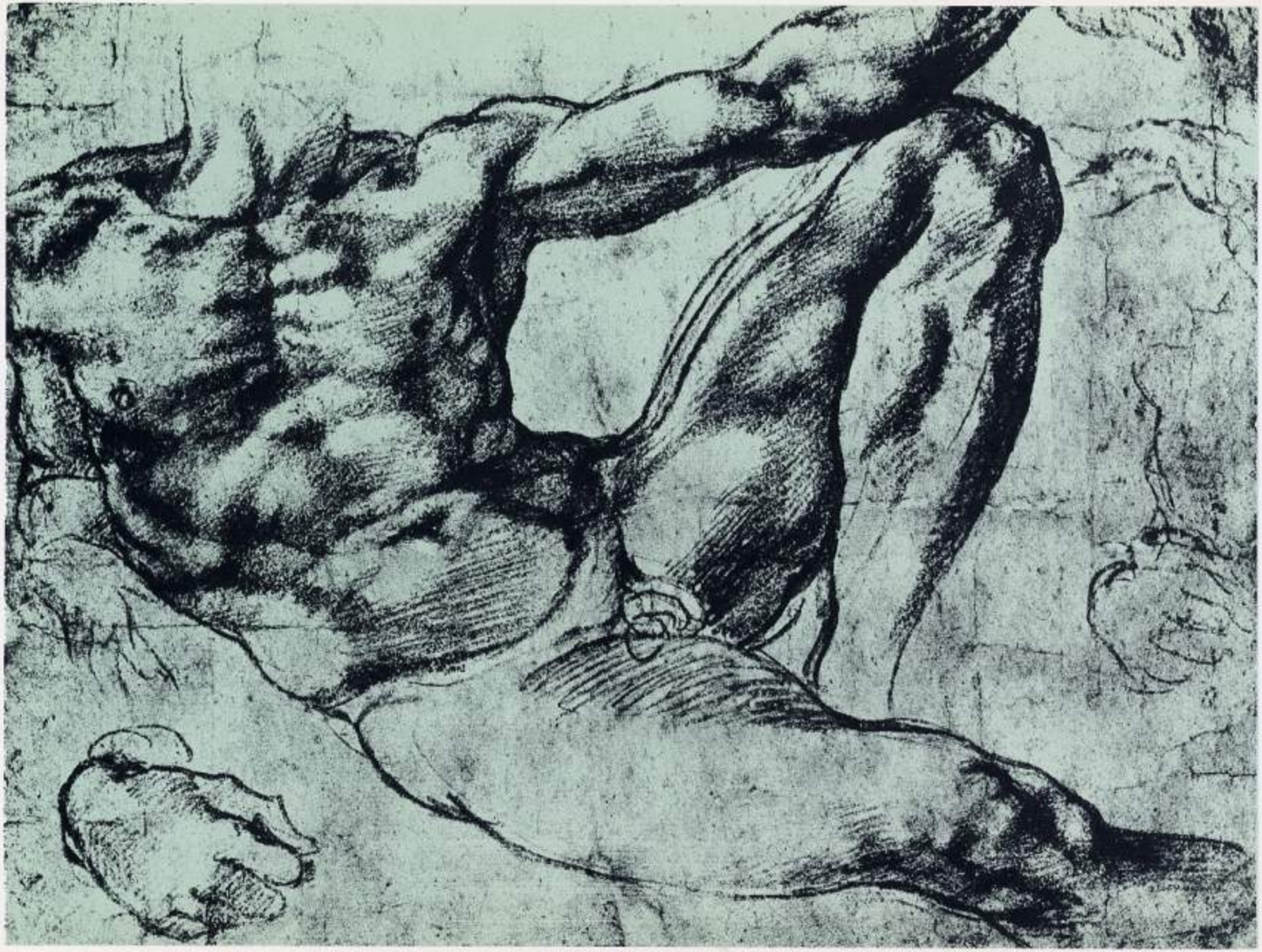
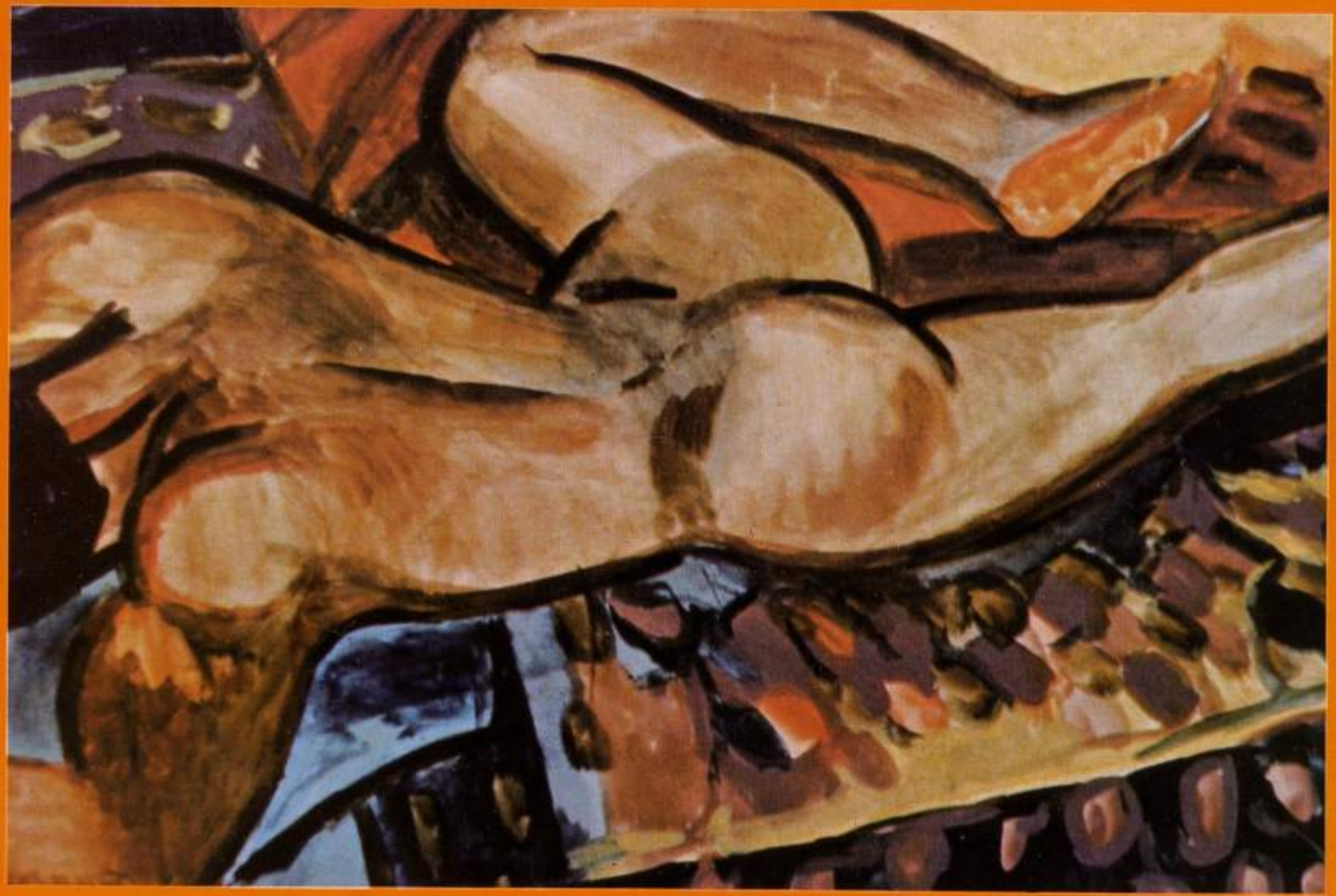
JOHN SINGER SARGENT. Charcoal. Metropolitan Museum of Art, New York City.



MICHELANGELO - *Adam* (Study for the Sistine Ceiling Fresco). About 1511. British Museum.

"Those who see any difference between soul and body have neither." OSCAR WILDE

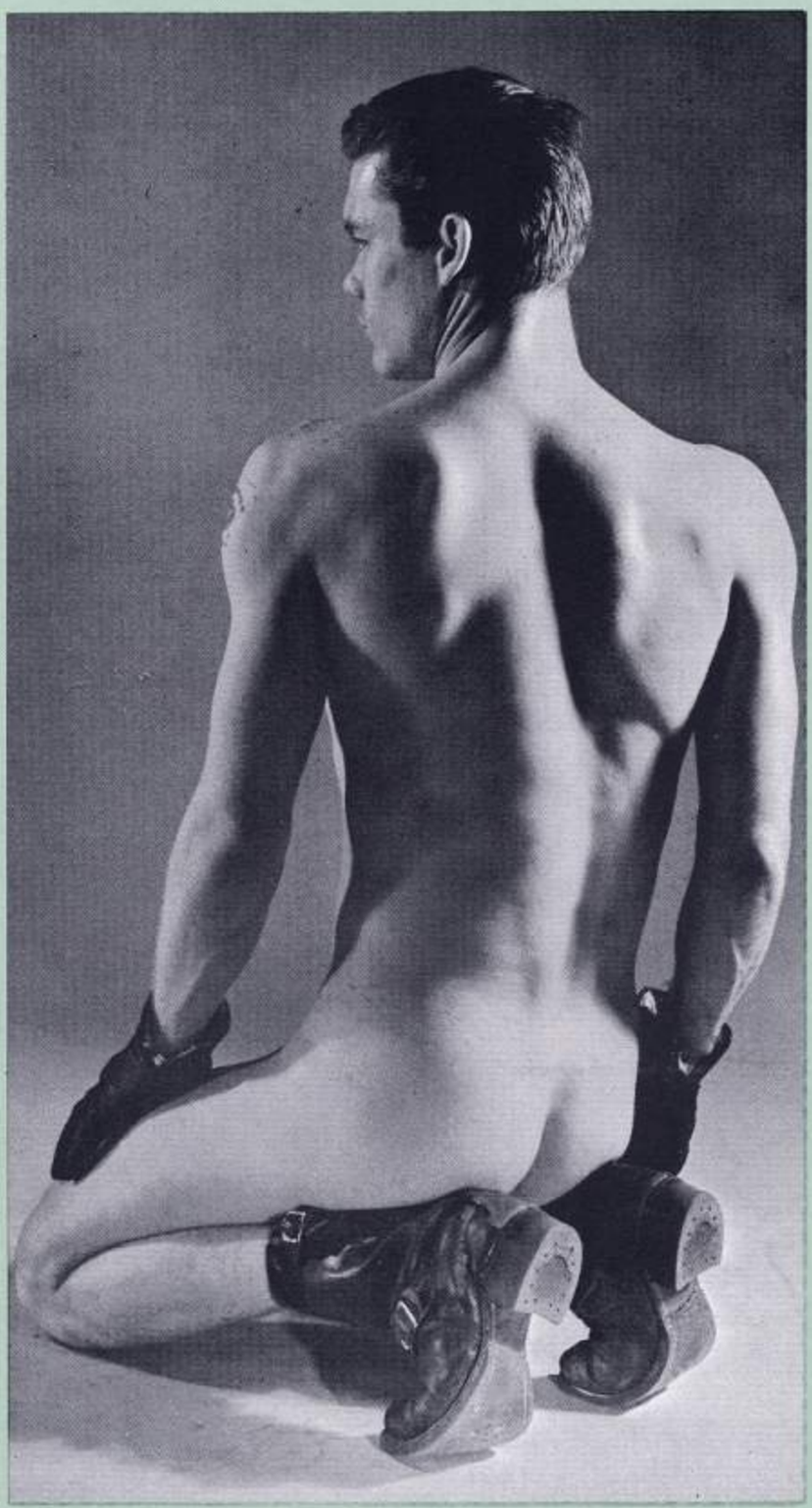


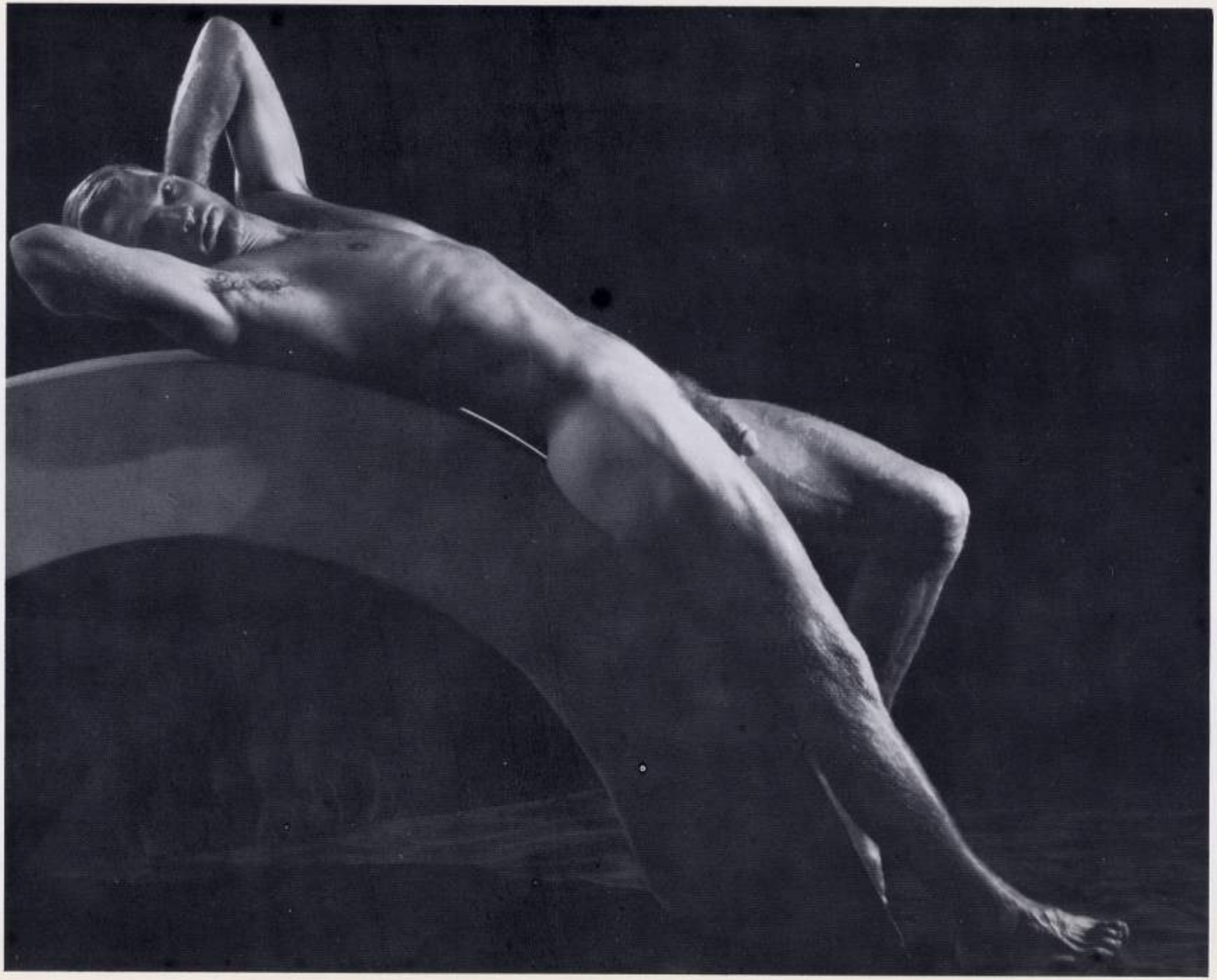
Physiqultists interested in the nude male figure in art will find pleasure and surprise in a visit to the RCA Building in New York's Rockefeller Center. There, straddling four columns in the entrance lobby, are three titanic figures representing Past, Present, and Future. They were painted by the Spanish artist Jose Maria Sert in the early thirties, and display a marvelous use of the naked male form in beautifying a contemporary building.

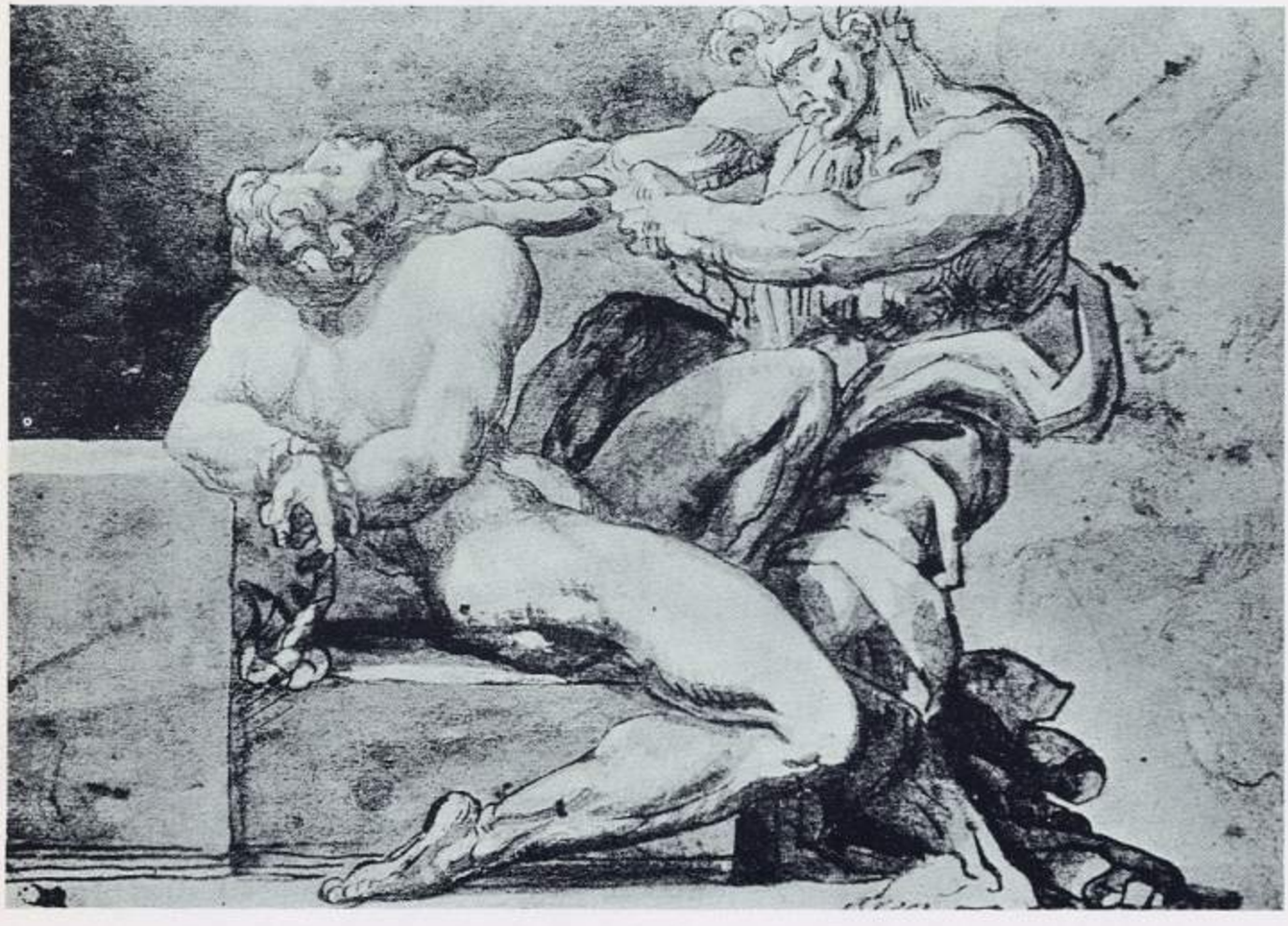
The paintings are excellent and the ceiling seems lifted to the heavens by the spiraling plane exhausts so that one feels led into infinity. They symbolize the enormity of our country, Rockefeller Center itself, and the labors that went into the creation of such a mammoth complex.

Unabashed girl guides ferry chin-upped tourists from one side of the lobby to another as they watch the startling change that occurs as perspective shifts the giants' legs from one position to another. Indeed, the entire pose of the giants seems to change and the paintings actually come to life as the figures appear to slowly move.

Semantically they can be classified as Op or Kinetic art . . . but to the all-knowing physiqultist visitor to Rockefeller Center they're *camp* . . . and the biggest ever!







Theodore Gericault was the master of triumphant violent energy. He was obsessed with the writhing movement of the male nude in his slave-drivers and executioners. Here we see his NUDE BEING TORTURED.

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